Bulletin

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Royal Academy of Music

Across the Pond
We visit the Proms and Lincoln Center with John Adams in our latest collaboration with the Juilliard

Latest news
Another exceptionally busy year for the Academy and our graduates

Concert series
New long-term programming ideas for our committed audiences in Marylebone

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Photos by Hana Zushi at the Royal Academy of Music except for BBC Proms (Chris Christodoulou), Lincoln Center (Ben Gancsos) and Academy People.

Welcome to the latest edition of the Bulletin, the Academy's news report for the past twelve months.

Only a fraction of the Academy's activities appear here — visit www.ram.ac.uk for the wider picture.

We're always interested to hear from you — if you'd like to get involved, contact us!

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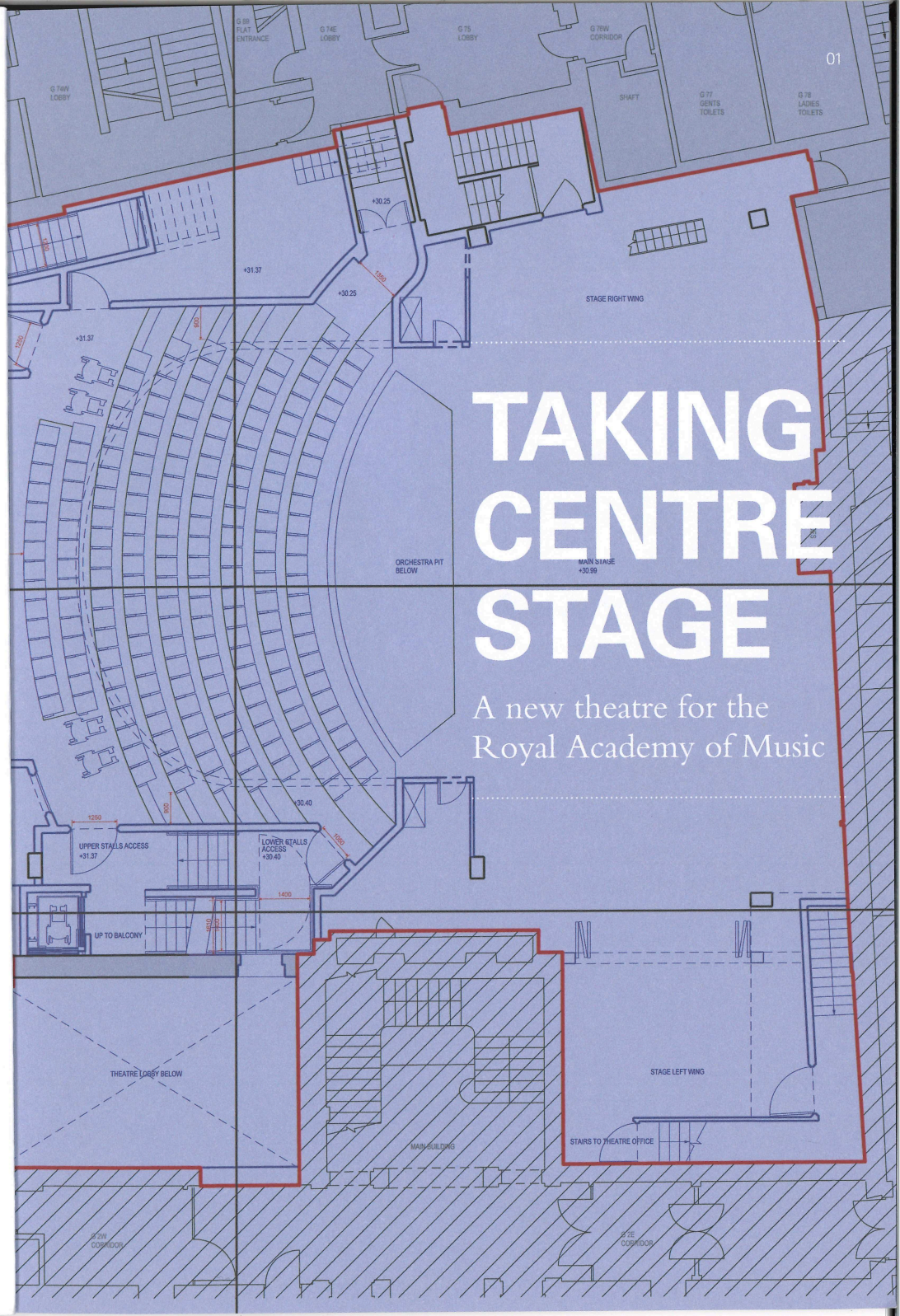


TAKING CENTRE STAGE

A new theatre for the Royal Academy of Music

Since the Academy's Sir Jack Lyons Theatre was opened in 1976, it has played host to a dazzling range of work — from Monteverdi and Mozart to Sondheim and Maxwell Davies. The Academy's venues need to match the exceptional quality of performance of its students — but our Theatre is cramped and outdated.

'As a former Royal Academy of Music student, I am constantly amazed at the dynamism of the place now. Its energy is palpable as soon as you come into the building and the standards make for really professional performances. And then one goes backstage... The theatre needs a make-over.'
Dame Felicity Lott DBE

Outline

We have been granted full planning permission for the exciting new design by renowned architect Ian Ritchie CBE. The Governing Body of the Royal Academy of Music is launching a campaign to raise the money necessary to carry out this transformation.

Together with the renowned Duke's Hall and the David Josefowitz Recital Hall, the new theatre will ensure the Academy has a full complement of world-class performing spaces, where Opera and Musical Theatre will take centre stage.

New facilities will include:

Theatre:

- An adaptable, intimate and stunning space to deliver all forms of classical and contemporary opera and musical theatre work
- 315 seats, representing more than a 40% increase in capacity
- A new stage, balcony, proscenium, wings, orchestra pit and fly tower
- A transformation of the theatre's ambience, sight lines, backstage facilities and acoustic quality
- Full accessibility
- Innovative and technically advanced professional recording facilities which will also be available for hire
- The theatre space will occupy 2012 square metres (21657 square feet) including the basement, lower ground, stalls, stage, balcony and stage galleries

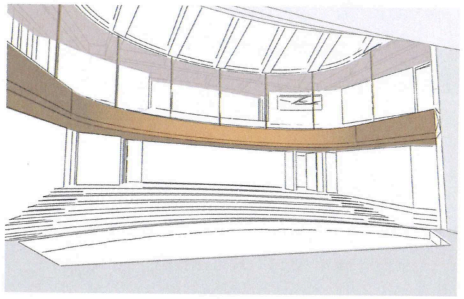
Recital Hall:

- A new 100-seat recital hall above the theatre to provide an important addition to the Academy's performance spaces
- A spacious new gallery foyer
- The recital hall space will occupy 273 square metres (2938 square feet) including a new recital hall, glazed lobby and enclosed plant area

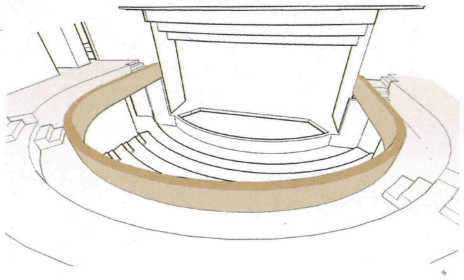
'This building has been absolutely at the centre of everything that I have learnt'

Sir Simon Rattle, a student in the 1970s, speaking at the Academy in March 2011

Proposed theatre balcony entrance



Proposed views from the stage



Proposed views from the balcony

Proposed recital hall lobby

Proposed recital hall

Proposed recital hall roof

You could be part of this next stage in our history: you could support our work with the opera and musical theatre stars of the next generation. We would be delighted to tell you more about our plans: please contact Carol McCormack, Development Director, telephone 020 7873 7332 or email c.mccormack@ram.ac.uk

Bulletinterview
Kate Suthers

How did you start playing the violin?
As a child I was surrounded by music: my parents are in music education and my older brother is a cellist. My first violin lessons started when I was three and I've never looked back since! At the age of 14 I left Australia to study as a boarder at Wells Cathedral School, because by then I knew that I wanted to become a professional musician.

Why did you decide to study here, so far from home?
It was hard moving to another continent and leaving my family behind, but I have always known that London is where I would like to start my professional career. There are countless world-class orchestras here and the music scene is incomparable to any other city in the world. Philip Dukes, then Head of Strings at the Wells School, advised me to have some consultation lessons with György Pauk, who is one of the most inspiring teachers I have ever met. After a few lessons I was absolutely sure that the Academy was the right choice for me.

What have you enjoyed the most as an undergraduate at the Academy?
I've had one of the most transformative experiences of my life recently, being coached by Andrew Haveron, Concert Master of the Philharmonia Orchestra, as part of the Leverhulme Orchestral Mentoring Scheme at the Academy. I've also treasured the opportunities to lead the Academy Concert Orchestra in landmark performances such as Mahler's Fifth Symphony with Semyon Bychkov. Leading the second violins in the premiere production of Kommilitonen! was another amazing experience: being guided by the composer himself on many aspects of performance is a real privilege. Last summer, playing in the joint orchestra from the Academy and the Juilliard School at the BBC Proms and in New York was another unforgettable highlight. I am also very much looking forward to performing soon as a member of the Sainsbury Royal Academy Soloists — I've always wanted to be part of them, at the pinnacle of string ensemble playing at the Academy.

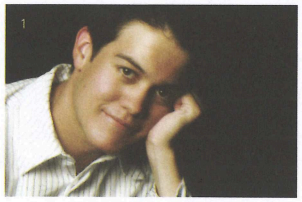
What about chamber music?
Chamber music is my passion! In my very first term at the Academy I was fortunate to get together with three other section principals of the Academy String Orchestra, and we have played together ever since as Artesian Quartet. Some of our most memorable performances were as part of the Beethoven cycle at the Academy and in Schoenberg's challenging Second Quartet. We are all totally committed to developing our full potential as an ensemble and have benefited from thoughtful guidance from so many Academy professors, every step of the way.

What do you plan to do at the end of your course?
The last four years at the Academy have been the best years of my life! As part of the Artesian Quartet, I plan to apply for one of the chamber music fellowships at the Academy so hopefully we can continue to learn from some of the best teachers in the world. I have been selected for the LSO Strings scheme this year and hope to continue auditioning for similar string schemes and various orchestral positions. My ideal career would be a mixture of chamber music and orchestral work.

Academy people 1

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

1 James Baillieu
2 Luke Bedford
3 Douglas Boyd
4 Trish Clowes
5 Jessica Cottis
6 Richard Dubugnon



Academy students were awarded half of the coveted places for the LSO String Experience Scheme 2012/13, which is open to string players from all of London's conservatoires. Violinists **Emily Davis**, **Julia Pusker**, **Kate Suthers**, **Maciej Burdzy** and **Minn Majoe**, violists **Ricardo Gaspar** and **Richard Waters**, cellist **Raphael Lang** and double bassists **Andrei Mihailescu** and **Andrew Vickers** will gain work experience by playing in rehearsals and concerts with the LSO. Nine Academy students were selected for the scheme in 2011/12.

Academy composers feature prominently in the shortlist for the 2012 British Composer Awards. Current Visiting Professor of Composition **Sir Harrison Birtwistle** (1958) has been nominated in two categories: the Vocal for Angel Fighter and Orchestral for his Concerto for Violin and Orchestra. Other nominees include current PhD student and Techniques of Composition teacher **Patrick Nunn** (in the Sonic Art category), **Alex Roth** (2012) in the Contemporary Jazz Composition category, former Open Academy Producer **John Barber** (Community or Educational project) and Junior Academy teacher **Matthew Taylor** (1989) in the Making Music award.

Cellist **Léonie Adams** (2007) and pianist **Michael Higgins** (2005) performed six fundraising concerts and workshops across New Zealand, followed by free workshops and masterclasses for over 400 children in Christchurch schools damaged by the 2011 earthquake. Their tour was sponsored by the British Council and the Royal Over-Seas League in New Zealand.

Current guitar student **Rafael Aguirre** won Second Prize in the 2012 Parkening International Guitar Competition, held in the USA.

Viola player and composer **Ian Anderson** (2009) is composer-in-residence for Scottish chamber choir Caledonian Voices. He won the 2011 Frederic Mompou International Composition Competition in Barcelona, and the 2011 West End Composition Competition in Glasgow. Ian and his duo partner **Rafal Luc** (classical accordion, 2011) recently made their debut at Wigmore Hall, won the 2011 International Chamber Music Competition in Jawor, Poland and reached the final of the 2011 Royal Over-Seas League Ensembles Competition.

Current Masters violinist **Julian Azkoul** was awarded the Emanuel Hurwitz Award for 2012/13 and was invited to perform with the principals of the Philharmonia Orchestra and soloists Jennifer Pike and Sir Thomas Allen at Buckingham Palace during dinner hosted by HRH The Prince of Wales for monarchs from around the world as part of HM The Queen's Jubilee Celebrations.

The London-wide Classical Babies programme, founded and directed by **Antonia Azoitei** née Beattie (2004), has won the Gold Award as the Best Baby & Toddler Class in the 2012 Loved By Parents Awards.

Professor of accompaniment **James Baillieu** (2008) won a Borletti Buitoni Trust Fellowship.

Wigmore Hall's Composer in Residence **Luke Bedford** (2002) is a winner of this year's prestigious Ernst von Siemens Music Prize, awarded to composers, performers or musicologists in recognition of their contribution to the world of music.

Choral director **Matthew Berry** (2002) released his latest CD In the Heart of Things, The Choral Music of Francis Pott, with the Commotio chamber choir. It went to the top of Amazon's Classical Releases, was in the top 10 of Gramophone's Specialist Classical Chart, and in the top 30 of the Classic FM Chart.

Samuel Bordoli's (2012) new composition Live Music Sculpture Two, written specifically for Tower Bridge, was premiered by 30 musicians along the length of the high-level West Walkway connecting the two towers of this iconic bridge.

Conductor **Douglas Boyd** FRAM (1980) has been appointed Artistic Director of Garsington Opera.

Composer **Elspeth Brooke** (2006) is the winner of this year's Arts Foundation Opera Composition Award. She is working on an opera, The Commission, with librettist Jack Underwood, which will be staged by the ensemble Psappha.

Richard Brown (1999) was appointed Principal Trombone of the BBC Philharmonic Orchestra.

Alexander Campkin's (2009) opera Three to Midnight, produced by Future Opera, was premiered as part of Tête à Tête: The Opera Festival at the Riverside Studios, London. His Awake in Chorus!, commissioned by the Royal Opera House, was performed by The Royal Opera Chorus and The Royal Opera House Thurrock Community Chorus at the Paul Hamlyn Hall, Royal Opera House Covent Garden in October.

Choral conductor **Mihaela Cesa-Goje** (2005) has been appointed Dudamel Conducting Fellow with the Los Angeles Philharmonic Orchestra.

Saxophonist and composer **Trish Clowes** (2007) released her second album for Basho Records to critical acclaim. The CD features guitarist **Chris Montague** (2007), pianist **Ivo Neame** (2003), percussionist **James Maddren** (2009), violinist **Thomas Gould** (2006), viola player Adam Robinson and cellist **Louise McMonagle** (2006).

Lisa Maria Cooper (2002) has been appointed Principal Horn of the Aarhus Symphony Orchestra.

Jessica Cottis (2009) has been appointed Assistant Conductor of Sydney Symphony Orchestra. This is a two-year appointment in which she will work closely with, and be mentored by, Sydney Symphony Principal Conductor Vladimir Ashkenazy.

Tenor **Andrew Dickinson** (2011) won the Maureen Lehane Vocal Award at the Wigmore Hall. Baritone **Thomas Humphreys** (2010) won the third prize in the same competition.

Soprano **Helena Dix** (2005) won the prestigious Wagner Society's Bayreuth Bursary last December.

Current undergraduate **Anna Dmytrenko** was awarded third prize in the sixth New York International Piano Competition.

Current postgraduate pianist **Finnegan Downie Dear** was a joint winner of the Gerald Moore Award 2012 and the Webb Award for Accompanists in the Academy's Richard Lewis/Jean Shanks competition.

Composer **Richard Dubugnon**'s (1997) Battlefield Concerto for two pianos, written for the Labèque sisters, was premiered at the Proms.

Baritone **Oliver Dunn** (2012) was awarded the 2011 Donald A Anderson Award by Glyndebourne on Tour.

Composer **Paul Englishby** (1994) was nominated for Best Television Soundtrack at the 2012 Ivor Novello Awards and won a 2012 Primetime Emmy Award for Outstanding Main Title Theme Music for his soundtrack to the BBC drama Page Eight.

Pianist **Omri Epstein** (2012) won First Prize in the ensemble division of the 2012 Royal Over-Seas League Competition with his piano trio, The Busch Ensemble, who also won the recording prize at the 2012 Salieri-Zinetti International Chamber Music Competition and the 2012 Tunnell Trust Award. They have been appointed Park Lane Group Artists for 2013.

Academy people 2

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

1 Jonathan Freeman-Attwood
2 Thomas Gould
3 Imogen Hancock
4 Daniel Hope
5 Claire Jones
6 Sarah-Jane Lewis

Current postgraduate pianist **Matthew Fletcher** won the Accompanist's Prize at the Maureen Lehane Vocal Awards; the Megan Foster Accompanist's Prize in the Maggie Teyte Competition at Wigmore Hall.

Principal **Jonathan Freeman-Attwood** has just released his fifth solo CD on the Linn label, A Bach Notebook for Trumpet, with Curzon Lecturer and piano professor **Daniel-Ben Pienaar**. He has recently produced recordings with **Trevor Pinnock** (Principal Guest Conductor, Academy Concert Orchestra), **Rachel Podger** (Micaela Comberti Chair of Baroque Violin), St Paul's Cathedral Choir and Cardinall's Musick and from 2013 will, as board member, chair the artistic advisory committee of Garsington Opera.

Philip Gammon (1961), MacFarren Gold Medallist and pupil of Harold Craxton, was awarded the Governors of the Royal Ballet's Gold Medal for 2011 after 46 years of service including five years as a guest pianist.

Current postgraduate pianist **Fiachra Garvey** was the winner of this year's Jaques Samuel Intercollegiate Competition and will be giving a Wigmore Hall recital as part of his prize.

Current postgraduate viola player **Ricardo Gaspar** has won the prestigious Prémio Maestro Silva Pereira Prize in the Final of the Portuguese Jovens Músicos 2012. He performed the first movement of the Walton Concerto with the Gulbenkian Orchestra.

Current PhD student **Martin Georgiev** has been appointed Composer in Residence to the City of Heidelberg for the 2012/13 season, during which he will conduct the premiere by the Heidelberg Philharmonic Orchestra of his work The Secret. He has also been appointed cover conductor for the Royal Ballet at Covent Garden.

Pianist **Jayson Gillham** (2009) won the overall Gold Medal in the final of the Royal Over-Seas League Competition in May. He was also awarded Sixth Prize in the Leeds International Piano Competition in September.

Current student **Marie Girbal** has been appointed tutti cello in Orchestre National de Belgique.

Organist **Peter Gould** (1973) has been appointed Lay Canon at Derby Cathedral after 30 years as Master of Music. His assistant **Tom Corfield** has been in his post for 28 years.

Thomas Gould (2006) premiered Nico Muhly's Seeing is Believing with LA Phil New Music Group and John Adams at Walt Disney Concert Hall.

Dominic Grier (2006) conducted the premiere of Jonathan Dove's Diana and Actaeon as part of the triple bill with the Royal Ballet, Covent Garden.

Pianist **Benjamin Grosvenor** (2012) received two Gramophone Awards: 'Young Artist of the Year' and 'Instrumental Award', the Classic Brits Critics' Award and a nomination for a BBC Music Magazine Award. He released his second album, Rhapsody in Blue, recorded with the Royal Liverpool Philharmonic Orchestra and James Judd, performed Saint-Saëns's Second Concerto at the BBC Proms and made his Southbank recital debut to critical acclaim.

The 2012 Christopher Horn Trust Prize has been awarded to current undergraduate trumpet student **Imogen Hancock**. Alison Balsom presented Imogen with a piccolo trumpet.

Current masters student **Karin Hendrickson** was one of four winners of the Ninth Annual International Conducting Competition in Georgia, USA.

Current undergraduate student **Peter Holder** has been appointed Organ Scholar at Westminster Abbey.

Violinist **Daniel Hope** (1995) appeared in his ninth season as a performer and his eighth as Associate Artistic Director of the 2012 Savannah Music Festival in the USA, with a series of nine concerts featuring the chamber music and concerto repertoires.

Current postgraduate harp student **Elen Hydref** won the Camac Competition at the North London Festival, the Nansi Richards Prize, Young Artist recital at HarpMasters summer course in Switzerland and a place at the London Sinfonietta Academy.

Cellist **Vashti Hunter** (2008) won third prize at the prestigious Prague Spring International Music Competition in May, where she played Dvorak's Concerto at the Rudolfinum Hall in the final round. Her piano trio, Trio Gaspard, won first prize and a special prize for the best interpretation of a work by Haydn at the fifth International Joseph Haydn Music Competition in Vienna in March. The trio also won first prize and a special prize for the best interpretation of a contemporary work at the 6th International Joseph Joachim Chamber Music Competition in Weimar.

Carl Jackson ARAM (1978), Director of Music at Her Majesty's Chapel Royal, Hampton Court Palace, was appointed a Member of the Royal Victorian Order (MVO) in the 2012 New Year Honours List.

Current postgraduate soprano **Ruth Jenkins** was awarded joint second prize at the 2012 Kathleen Ferrier Awards at the Wigmore Hall. Pianist **Craig White** (2007) won the Accompanist's Prize.

The new album by **Claire Jones** (2009), The Girl with the Golden Harp, reached the top of the Classic FM charts.

Shortly after graduating, cellist **Hermione Jones** (2012) was appointed to the highly sought-after position of Trainee Animateur at Wigmore Hall.

Timothy Jones, Deputy Principal (Programmes and Research), has completed an arrangement of Haydn's Symphony no.67 for performance directed by Laurence Cummings at Kings Place in the Academy's series 'Dr Haydn's Inexhaustible Genius Box'.

The Jubilee Quartet (violinists **Tereza Privratska** and **Alanna Tonetti-Tieppo**, viola player **Stephanie Edmundson** and cellist **Lauren Steel**), current Leverhulme Chamber Music Fellows, were winners of the 2012 Charles Henderson Ensemble Award, under the auspices of the Martin Musical Scholarship Fund.

Current undergraduate tuba student **Ross Knight** won the overall 2012 BBC Radio 2 Youth Brass Award at the Royal Northern College of Music in Manchester.

Elisabeth Winkler Lawrence (1993) has written A Parent's Survival Guide to Music Lessons, published by Bloomsbury.

Pianist and composer **Warren Lee** (2000) is Music Director of St Paul's College in Hong Kong, and holds positions at the Central Conservatory of Music and Hong Kong Institute of Education. He performs regularly and is a Visiting Artist at the University of Tasmania Conservatorium of Music.

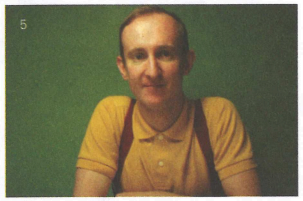
Postgraduate mezzo-soprano **Sarah-Jane Lewis** was the winner of the prestigious Richard Lewis/Jean Shanks Award at the Academy.

Current postgraduate student **Katie Littlemore** has been appointed second violin in the BBC National Orchestra of Wales.

Academy people 3

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

1 Matthew Fletcher
2 Andrejs Osokins
3 Karim Said
4 Anneke Scott
5 Philip Venables
6 Llŷr Williams



Current undergraduate student **Ke Ma** won third prize in the senior (under 21) section of the Ettlingen International Competition for Young Pianists.

Current postgraduate singers **Rozanna Madylus**, mezzo-soprano and **Alison Rose**, soprano and pianists **Finnegan Downie Dear** and **Matthew Fletcher** were accepted onto the Oxford Lieder Young Artist Platform.

Jack Maguire ARAM (1972) has been appointed Musician in Residence for Bournemouth Arts Festival and Leader of Southern Pro Musica, directed by **Jonathan Willcocks** Hon RAM, former Director of the Junior Academy.

Marylebone Wind Quintet (clarinettist **Max Welford** (2012), current undergraduates **Rehana Browne**, flute and **Dominic Tyler**, bassoon; and postgraduate students **Elise Campbell**, horn, and **Johnny Roberts**, oboe) were named winners of the Tunnell Trust Competition 2012 and reached the final of the Royal Over-Seas League Ensemble competition.

Robert Masters FRAM (1952), celebrated his 95th birthday in March in Sydney, where he is now resident. He was guest of honour at the 2012 Menuhin International Violin Competition, which he founded in 1983, and is active as a teacher and mentor to the music organisations he has directed over the years.

Christopher McAteer (2011) and current masters student **Robert Peate** were both winners of the Royal Philharmonic Society Composition Prize.

Composer **Daniel McCallum** (2012) was appointed Assistant Orchestrator to work with composer Howard Shore on the soundtrack to the film The Hobbit, directed by Peter Jackson.

Tra Nguyen (1999) released a recording of Joachim Raff's piano music on Naxos, selected as the Album of the Week by the Independent.

Pianist **Andrejs Osokins** (2011) won fourth prize in the Leeds International Piano Competition and third prize in the Dublin International Competition, where he also won the award for the best semi-final recital.

During the 2012 season Ballet Cymru (Welsh Ballet) extensively toured a double-bill programme of new ballets to the music of Manson Professor of Composition **Paul Patterson** (1968). His most recent CD release is Complete Works for Organ recorded by Michael Bonaventure in Coventry Cathedral.

Current postgraduate pianist **Thomas Primrose** won the Dennis Horner Accompanist's Prize in the Kathleen Ferrier Bursary Competition.

Postgraduate violinist **Florian Rago** won the Hatfield Concerto Competition and was a recipient of an Emanuel Hurwitz Award from the Martin Musical Scholarship Fund.

Robert Rees (musical theatre, 2011) was nominated for a Broadway World UK Award in the Best featured Actor in a Play category, for his performance in Ladies in Lavender.

Current undergraduate harp student **Mary Reid** was featured in HarpMasters on the Road, a gala-concert as part of the 11th Moscow International Harp Festival.

Pianist **Daniele Rinaldo** (2011) was announced as one of three Laureates of the Santander International Piano Competition, performing in the first part of the concerto finals.

Oboist **Philip Riordan** (1996) was appointed Principal Cor Anglais with the Trondheim Symphony Orchestra.

Current postgraduate **Karim Said** has been invited to perform three recitals of 20th-century piano music at the Southbank's Purcell Room in 2013.

Current musical theatre student **Emma Salvo** came second in the Sondheim Society's Performer of the Year competition, and was the winner of Best New Song category.

Horn player **Anneke Scott** (2000) made her Purcell Room debut and launched albums of music by Jacques-François Gallay.

Marilyn J Smith née Elbourn (1973), conductor and music director of the Glasgow Phoenix Choir, was awarded an MBE for Services to Music in the 2012 New Year Honours List.

Current student **Jenny Stafford**, soprano, won the Academy's Dame Eva Turner Prize.

Undergraduate viola player **Ugne Tiskute** won second prize in the International Premio Francesco Geminiani Competition in Verona.

Yuko Tomonaga (2010) won the first prize in the Harp section of the Osaka International Music Competition.

Irmina Trynkos (2009) has recorded her debut CD, with the Royal Philharmonic Orchestra for Naxos, of Ignatz Waghalter's violin works. She launched the CD with recitals in London and Berlin.

Violinist **Adrian Varela** (1999) has released his debut album as a composer.

Composer **Philip Venables** (2005) has started a residency with LSO St Luke's as part of the Soundhub scheme. His composition Romanticism, based on poetry by Simon Howard and co-commissioned by Wigmore Hall and Endymion, was premiered at Wigmore Hall.

Current postgraduate harpist **Inbar Vernia** won the Camac Harp Competition at the North London Festival.

Current PhD student **Ruta Vitkauskaite**'s composition Children of the Wind for hot air balloon and sextet was performed at the Druskomanija Festival in Lithuania.

The new tuba concerto by **Oliver Waespi** (2006) was premiered by Perry Hoogendijk and the Blasorchester Stadtmusik Luzern.

Cellist **Graham Walker** (2002) was awarded a plaque by the Fundación pro Música Nacional de Ginebra, Colombia in recognition of his contribution to Colombian Andean music.

A second edition of the book 'Unfinished Sentences' by **Anton Weinberg** ARAM (1965) has recently been published.

Former Vocal Repertoire Coach **Dominic Wheeler** has been appointed as the new Head of Opera by the Guildhall School of Music and Drama.

John White FRAM (1963), former Head of Instrumental Studies and long-term professor of viola, has edited recently published works for viola by John Ireland, William Alwyn, Harry Danks and York Bowen.

Postgraduate harpist **Rachel Wick** was chosen for the LPO Foyle Future Firsts scheme for 2012.

Organist **Carol Williams** (1986) has had a busy season performing recitals in venues across the USA.

Current postgraduate singer **James Williams**, baritone, was awarded second prize in the John Kerr Award.

Llŷr Williams FRAM (2000) was announced as the winner of the South Bank Sky Arts Award, in the Classical category, for his complete Beethoven Sonatas cycle at Greyfriars Kirk in Edinburgh last year. His second solo disc on Signum records features lesser-known pieces by Liszt.

Maxim Vengerov | Menuhin Professor of Music

NEWS/ Appointments

The Academy continues to welcome further outstanding artists to its roster of Visiting Professors and principal-study teaching staff. In February the legendary **Maxim Vengerov** accepted the new position of Menuhin Professor of Music — in an exclusive arrangement, he now visits the Academy every term to work with students in masterclasses and one-to-one teaching.

This is the latest development in the long association with Maxim, going all the way back to his lessons at the Academy with Zakhar Bron and his more recent post as Visiting Professor of Violin since 2005.

In September, **Margaret Faultless**, an internationally renowned specialist in period performance as a violinist and director, took up her position as Head of Historical Performance. Margaret is known to many at the Academy as one of the guest leaders of the Royal Academy of Music/Kohn Foundation Bach Cantata series, and has been a co-leader of the Orchestra of the Age of Enlightenment since 1989.

Another significant new addition is **Björn Dobbelaere** as Head of Musical Theatre. In September Björn was appointed to succeed **Mary Hammond**, who founded the Academy's one-year postgraduate musical theatre course in 1993 and has established its reputation as one of the most respected postgraduate courses in the business. (See page 28 for more about Mary's unparalleled contributions to the Academy.) Björn conducted the UK touring production of the Phantom of the Opera before working as music director and music supervisor to West End and international productions of Les Misérables, Fiddler on the Roof, Miss Saigon, Chess, Cats, Guys and Dolls, Mary Poppins and others.

Margaret Faultless | Head of Historical Performance

Among significant Composition appointments are the Academy alumnus **Sir Harrison Birtwistle** as Visiting Professor of Composition, and **Tansy Davies** and **Huw Watkins** as professors of composition.

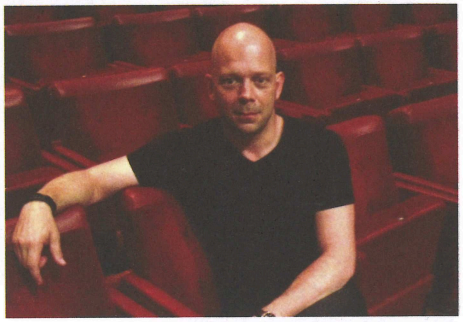
We recently announced the appointment of **Gareth Hancock** as Head of Preparatory and Vocal Faculty Opera. This programme is for postgraduate students and is designed to develop the core skills and provide the range of opportunities to prepare for a full-time opera course. It became available to Academy students in a new form from September 2012. An Academy alumnus and a member of the Vocal Faculty for several years, Gareth has worked as conductor, senior coach and repetiteur at Glyndebourne Festival and Touring Opera, Covent Garden, English National Opera, Opera North, Opéra de Lyon and English Touring Opera.

The Vocal Faculty was also delighted to welcome the international operatic bass and Academy alumnus **Brindley Sherratt** to its contingent of illustrious Visiting Professors.

Head of Strings **Jo Cole** continues to strengthen the Academy's string teaching with appointments of some of the world's best artists. **Philippe Honoré** and **So-Ock Kim** joined the department as professors of violin, and **Garth Knox** was appointed Visiting Professor of Viola.

Under **Keith Bragg**, Head of Woodwind, the Academy has has also made several appointments: oboist **Christopher Cowie**, saxophonist **Simon Haram**, clarinettist **Christopher Richards**, bass clarinettists **Lorenzo Iosco** and **Laurent Ben Slimane**, and piccolo specialists **Sophie Johnson** and **Helen Keen** have all joined the Department as principal-study professors. **Robin O'Neill** has been appointed Visiting Professor of Bassoon.

Head of Brass **Mark David** has announced the appointment of **Katy Woolley** (Principal Horn in the Philharmonia Orchestra) and **Roger Montgomery** (principal horn of the Orchestra of the Age of Enlightenment) as professors of horn — joining an exceptional staff list including International Visiting Professors **Alessio Allegrini** and **Radovan Vlatkovic**, **Michael Thompson** (Aubrey Brain Chair) and **Richard Watkins** (Dennis Brain Chair). Trombonist **Matthew Gee** and trumpeter **Gareth Small** have also joined the roster of Academy brass professors.



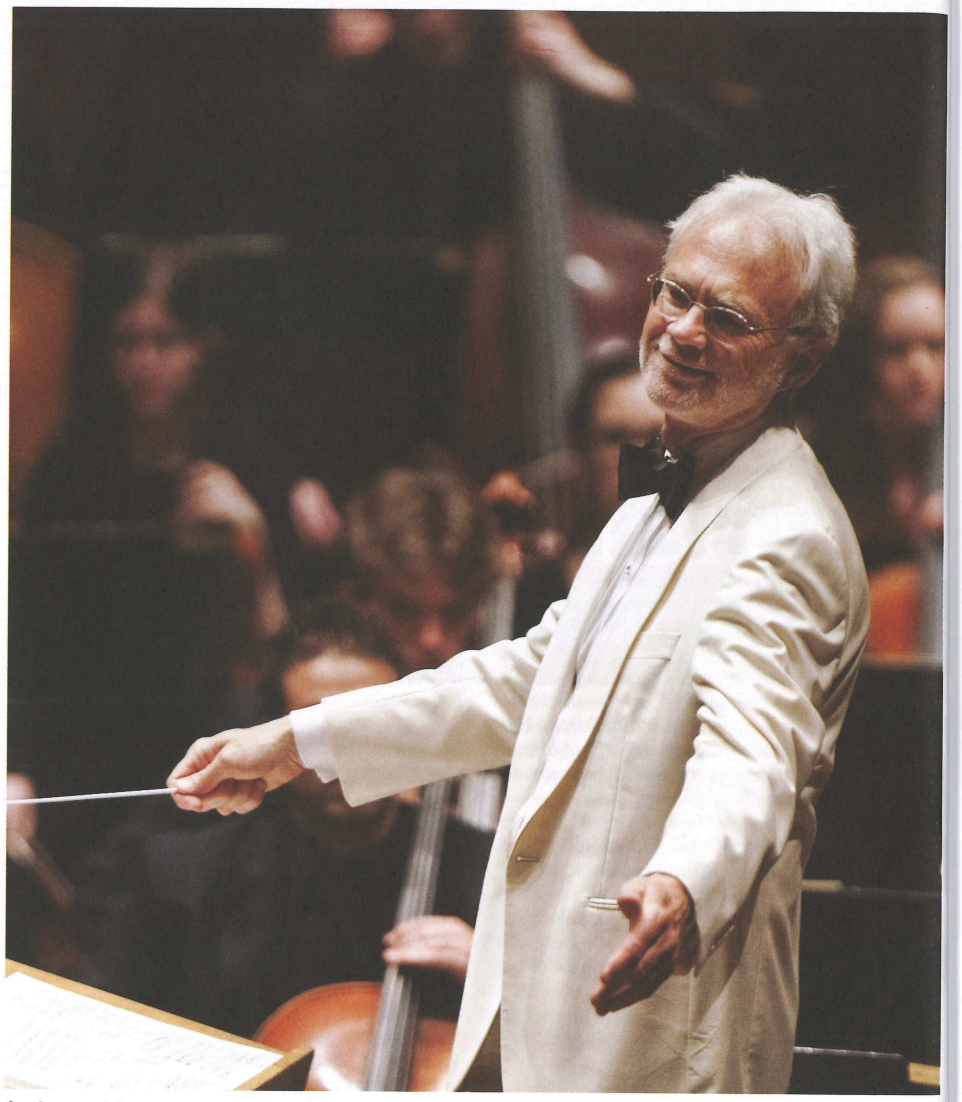
Björn Dobbelaere | Head of Musical Theatre

In addition, **Jasper Hoiby**, himself an Academy alumnus, has been appointed as professor of double bass by **Nick Smart**, Head of Jazz.

Two particularly innovative performers and educators have been recognised for their outstanding work at the Academy: **Daniel-Ben Pienaar** was awarded the new title: Curzon Lecturer in Performance Studies, while **Peter Sheppard Skærved** has become Viotti Lecturer in Performance Studies.

We have also strengthened our non-teaching staff with appointments including **Melanie Mullin**, who in the summer took on the crucial strategic role of Head of Academic Administration.

FEATURE / ACROSS THE POND



Academy and Juilliard students conducted by John Adams at the Lincoln Center

The Academy's collaborations with the Juilliard School in New York add up to more than the sum of their parts. Since 1990 the two institutions have collaborated on numerous study exchanges for individual students and professors, as well as creative projects on both sides of the Atlantic.

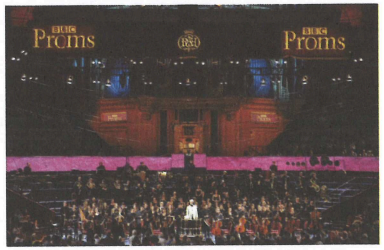
The latest instalment of this fruitful international relationship took place in the summer, when Academy and Juilliard Orchestras combined to perform at the Lincoln Center and at the BBC Proms. Performers from the two conservatoires were conducted by **John Adams** for his own symphony City Noir, inspired by the peculiar ambience and mood of Los Angeles's 'noir' films from the late 40s and early 50s. The programme, which was broadcast live on BBC Radio 3, opened with Respighi's Feste Romane and also featured Ravel's Piano Concerto with soloist **Imogen Cooper**, Visiting Professor at the Academy.

This concert was first heard in New York's Avery Fisher Hall, as part of last summer's Lincoln Center Festival:

'Bringing together exceptional young players from leading music schools in New York and London was a great idea… incandescent performance'

New York Times, July 2012

John Adams rehearsing in the Duke's Hall



Performing together at the BBC Proms

The London concert also attracted rave reviews:

'Mind you, the youngsters assembled here weren't exactly novices. Students at London's Royal Academy of Music and New York's Juilliard School, they are on the cusp of the profession. To judge from the verve they showed here, they will be entering at a high level.'

The Times, July 2012

'A heart-warming display of youthful talent'

Daily Telegraph, July 2012

We were delighted to be performing again at the BBC Proms, after a combined Academy/Juilliard Orchestra appeared there in 2005 under the baton of Sir Colin Davis, International Chair of Conducting Studies at the Academy: 'The cream of musical youth from both sides of the pond', wrote The Times of that performance.

Professor Jonathan Freeman-Attwood, Principal of the Academy, said immediately after his pre-concert on BBC Radio 3: "The Academy's ongoing collaborations with The Juilliard School are immensely valuable and often revelatory. We've seen many times, in this long-established friendship between two great institutions, how enriching an experience this can be — for players and audiences." Ara Guzelimian, Provost and Dean of Juilliard, said: "There's a very natural and easy dialogue between us: we really do speak the same language. Of course that's true in the literal sense, but there's a lot more than that: there's a real philosophical meeting of minds between the two schools".

The Academy most recently collaborated with The Juilliard School to commission Sir Peter Maxwell Davies' Kommilitonen!, which was premiered in London in 2011 and performed in New York later the same year, as reported in full in last year's Bulletin.

In another notable project, a combined Academy Manson/Juilliard ensemble conducted by Simon Bainbridge and Joel Sachs rehearsed and performed works by composers from each side of the Atlantic, in both London and New York. The intensive two-week rehearsal and performance period included a CD recording.

The 2009 'Transatlantic Strings' collaborative project resulted in a concert at Wigmore Hall, in which the Academy's elite string ensemble, the Sainsbury Royal Academy Soloists conducted by Clio Gould, was joined by top string players from Juilliard together with soloists from both institutions.

Other recent Academy/Juilliard collaborations include joint chamber music projects on both sides of the Atlantic, including concerts of Shostakovich and Beethoven at Juilliard chamberfest, and a link-up of historical performance students.

Perhaps the biggest and certainly the loudest project to date was at Radio City Music Hall in New York in 2004, when Academy and Juilliard students played with Sir Elton John — who himself studied at the Academy in his early years.

We are currently planning new ventures with The Juilliard School for 2015 and beyond — watch this space...

'Exquisite performance by Imogen Cooper!
– @wesbot'

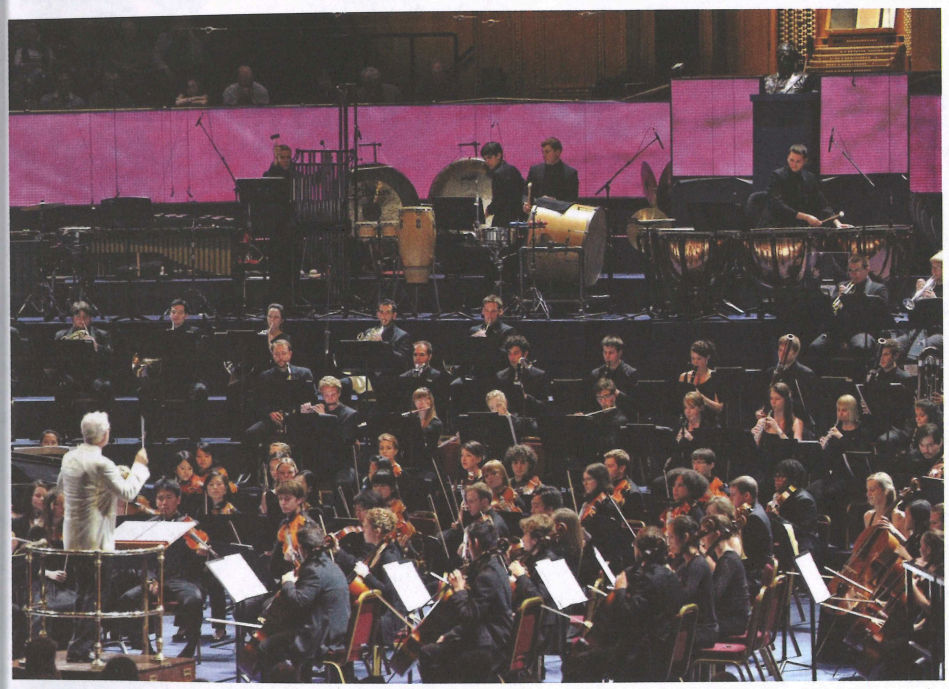
'Absolutely amazing first half, can't wait for Adams conducted by Adams! Phenomenal playing'
– @FeargalMW

'great, energetic playing!'
– @peter_e_oakley

'wonderful celebration of youth'
– @Mrs_Gaskett

'Adams conducts Adams vibrant exciting loud brash quiet reflective piano jazz saxy youth maturity ... great music making!'
– @handsent

Imogen Cooper and John Adams in the Duke's Hall

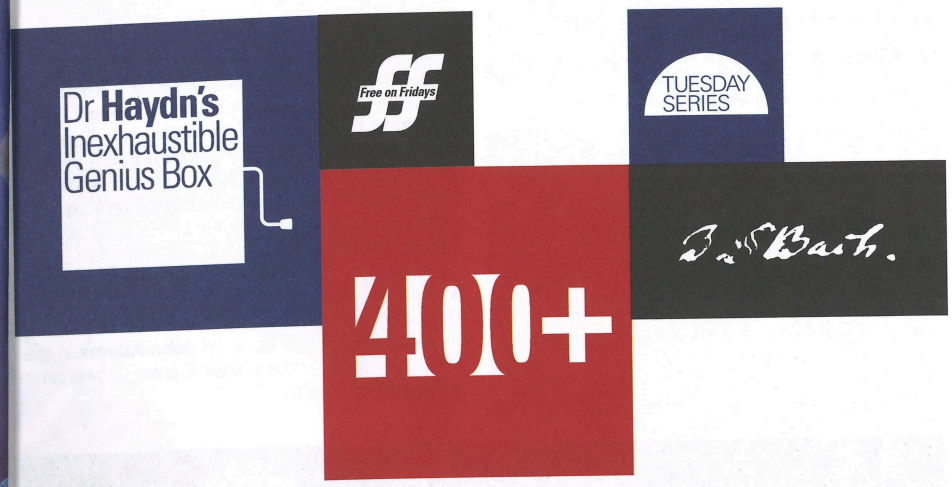


John Adams conducts the joint orchestra at the BBC Proms

Royal Academy Opera presents the fi
London production of Jonathan Dove
Mansfield Park

NEWS/ Events

New long-term programming at the Academy



In 2012 we unveiled two major new concert series: **400+** and **Dr Haydn's Inexhaustible Genius Box**. These major new projects join our well-established popular series: the lunchtime concerts '**free on Fridays**' (symphonic and other large-scale repertoire) and '**Tuesday series**' (showcasing the very best Academy student ensembles and soloists), and the celebrated Royal Academy of Music/Kohn Foundation **Bach Cantata** series.

Our new 400+ events combine a programming forum and concert series in one. The number refers to the point in history — just after 1600 — when Claudio Monteverdi boldly established a resonating chamber where both radical and traditional sound could co-exist and feed from each other. Western music has never looked back over 400 years plus. Typically, each concert in 400+ introduces a recent composition and places it implicitly (sometimes provocatively) alongside an older work. In tandem, these pieces may share a common theme, inspiration, technique, fashion or expressive world. The aim is to extend Monteverdi's vision of projecting the new imaginatively within the bosom of the old, to give new works a chance to integrate into a mainstream 'canon' and — crucially — to develop in students the perennial challenge of effective programming: rich tapestries into a fifth century. The series opened in October, with Academy Symphonic Brass performing music ranging from Giovanni Gabrieli to a new Venice-inspired work by Elgar Howarth, conducted by the composer.

Dr Haydn's Inexhaustible Genius Box will run over the next decade or so, during which time the Academy will explore all of Haydn's 104 symphonies in a mixture of conventional and unusual and innovative contexts and guises. Margaret Faultless launched the series in November, with performances on historical instruments of Haydn's First, Twentieth and Twenty-first Symphonies. Professor Jonathan Freeman-Attwood, the Academy's Principal, said: 'Haydn's genre-defining run of symphonies is one of the few instrumental repertoires that can match Bach's cantatas in scope and quality. It charts like no other series of works the path towards a transformational instrumental 'philosophy' in western classical music, where Haydn's speculative genius articulates a view of humanity which endlessly surprises, moves and delights. Our musical culture still has so much to learn from these masterworks, and we are delighted to announce the beginning of a journey to discover them afresh.'

2012 was yet another successful and busy year of performances, masterclasses, research events, family workshops, museum events and other activities all around the Academy. As ever, we can only mention some of the most prominent highlights here.

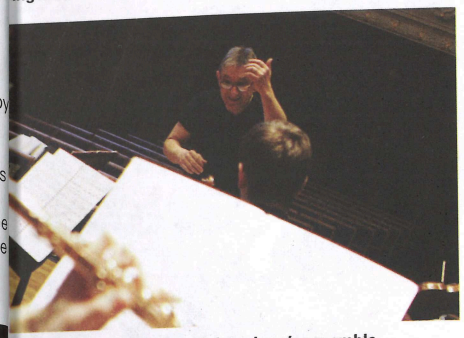
International performing artists appearing on stag with Academy students in 2012 included **Maxim Vengerov**, **Tadaaki Otaka**, **Yan Pascal Tortelier** **Sir Colin Davis**, **Sir Mark Elder**, **Sir John Eliot Gardiner**, **Franck Ollu**, **Trevor Pinnock**, **Elgar Howarth**, **Dave Douglas**, **Semyon Bychkov**, **Rachel Podger**, **Marin Alsop**, **Thierry Fischer**, **Pablo Heras-Casado**, **Mitsuko Uchida**, **Park Stickney** and **Thomanerchor Leipzig** directed by **Georg Christoph Biller**.

In the summer, a combined orchestra of students from the Academy and The Juilliard School performed under the baton of **John Adams** at the BBC Proms and at the Lincoln Center — see page 16 for the full report.

Pablo Heras-Casado rehearses Schumann's Fourth Symphony

Angelika Kirchschlager, Visiting Professor

Semyon Bychkov rehearses Mahler's Fifth Symphony



Trevor Pinnock works on Schoenberg's ensemble arrangement of Mahler's Fourth Symphony

Sir John Eliot Gardiner rehearses Bach Cantatas

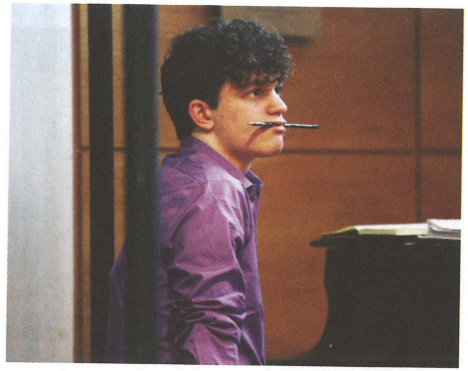
Chamber music is a perennial feature of daily life at the Academy. Our major Beethoven series in Spring 2012 started with early ensemble works (the Clarinet Trio op.11) and went on to feature Violin Sonatas, the last of the three 'Razumovsky' quartets, Songs, Piano Trios and more. Many of these performances were part of our flagship Tuesday series of lunchtime concerts, which presents the pick of our small ensembles and solo performers: free, no tickets required. Tuesday concerts in the autumn term 2012 included memorable performances of John Cage's seminal but rarely heard Sonatas and Interludes for Prepared Piano masterminded by Head of Piano **Joanna MacGregor**, Schoenberg's Second String Quartet, and Janácek's Diary of One who Disappeared.

In March, **Royal Academy Opera** — the Academy's specialist postgraduate course — performed Mozart's last opera, Die Zauberflöte, conducted by **Jane Glover** and directed by **Stephen Barlow**. In April **Elgar Howarth** conducted a semi-staged Royal Academy Opera performance of Strauss's Prologue to Ariadne auf Naxos as part of our 'free on Fridays' lunchtime concert series. Just a few weeks later, Royal Academy Opera presented the first London production of Jonathan Dove's Mansfield Park, a true ensemble piece for ten singers and two pianists, set to Alasdair Middleton's libretto.

In the autumn term, for the production of Haydn's La vera costanza, Royal Academy Opera welcomed back the Academy Concert Orchestra's Principal Conductor, **Trevor Pinnock**, who conducted Haydn's La fedeltà premiata here in 2009. This was the first Royal Academy Opera production to be directed by **Jamie Hayes**, who had previously directed highly successful scenes here.

Dave Douglas, International Jazz Artist in Residence, spent a week at the Academy culminating in a public masterclass and performance with Academy Big Band. 'Working with Douglas, as this performance indicated, must have been as stimulating to experience as it was fascinating to observe', wrote Jazzwise magazine.

2012 saw ten further performances in our magnificent Royal Academy of Music/Kohn Foundation **Bach Cantata** series, which was recently described in the press as 'becoming something of a London cult'. We have now heard



Thierry Fischer rehearses Petrushka

Mitsuko Uchida

Jac van Steen rehearses Dvorák's Eighth Symphony

Sir Harrison Birtwistle at a rehearsal of his ensemble works

94 out of the 209 recognised Cantatas, and will pass the half-way point in 2013. **Iain Ledingham** is our regular director of the Academy Baroque Orchestra and choir; **Margaret Faultless**, **Rachel Podger** and **Madeleine Easton** share the leading responsibilties. In March, the Academy students were joined by the **Thomanerchor Leipzig** directed by **Georg Christoph Biller**, the recipients of the 2011 Royal Academy of Music Bach Prize. **Sir John Eliot Gardiner** was a guest conductor in another concert in this series, which enters its fifth year in 2013.

The **Sainsbury Royal Academy Soloists** have presented several concerts, including a Duke's Hall performance with a guest appearance by **Maxim Vengerov** as director and soloist in the Double Violin Concerto by Bach, BWV 1043. They have also performed with their regular director **Clio Gould**, and toured South Korea with Academy violin professor and alumnus **Jack Liebeck**.

Another highlight was a series of performances and discussions celebrating the centenary of Pierrot Lunaire with **Sir Peter Maxwell Davies** and **Jane Manning**, including a full performance of this seminal work of twentieth-century modernism.

Musical theatre students, as always, work at least as hard as anyone else here. Their year culminated with productions of The Pajama Game and Promises, Promises.

Masterclasses with our distinguished Visiting Professoriate and renowned international soloists featured **Joseph Alessi**, **Sir Thomas Allen**, **Jean-Efflam Bavouzet**, **Paul Beniston**, **Sir Harrison Birtwistle**, **Barbara Bonney**, **Alfred Brendel**, **Susan Bullock**, **Thierry Caens**, **Sarah Connolly**, **Imogen Cooper**, **Helmut Deutsch**, **Pascal Devoyon**, **Steven Doane**, **James Ehnes**, **Reinhold Friedrich**, **Richard Goode**, **Angela Hewitt**, **Stephen Hough**, **Nobuko Imai**, **Angelika Kirchschlager**, **Patrick Messina**, **Ann Murray**, **Steven Osborne**, **Rachel Podger**, **Philip Smith**, **Yevgeny Sudbin**, **Sir John Tomlinson**, **Jörgen van Rijen**, **Maxim Vengerov**, **Radovan Vlatković** and many others.

In addition to the concerts at the Academy's home, Academy students continued our fruitful collaborations and external residencies at Southbank Centre, Wigmore Hall, Neresheim Abbey in Germany, Aldeburgh Festival, Spitalfields Music Festival, Kings Place, Charlton House, St Martin-in-the-Fields, Southwark Cathedral, Norfolk & Norwich Festival, Regent Hall, Bury St Edmunds Festival, The Forge and Jermyn Street Theatre. We were also delighted to provide music at our Patron HM The Queen's Celebration of the Arts at the Royal Academy in May. Countless Academy alumni attended the event, during which Academy's Student Union President was formally presented with new Diamond Jubilee Musical Scholarships for Academy students.

PREVIEW /

2013 AT THE ACADEMY

If you haven't visited the Academy's buildings on Marylebone Road recently, we hope that our forthcoming season's events will tempt you to drop by.

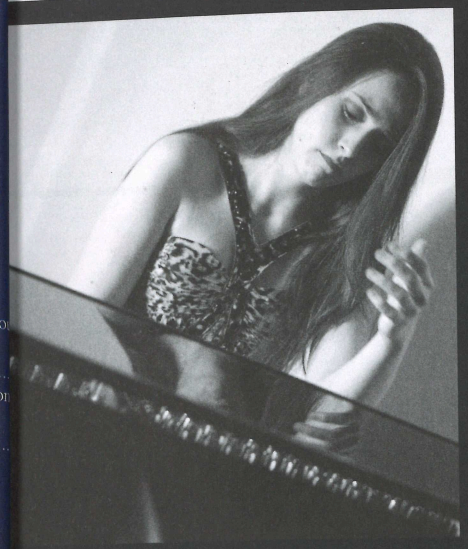
Highlights for the year ahead include:

* The old and the new rub shoulders in our new 400+ series, taking inspiration from Monteverdi's bold experiments in sound 400 years ago.
* We continue our exploration of Haydn's 104 Symphonies, Dr Haydn's Inexhaustible Genius Box.
* Czech chamber music and Underlining the Bass concert series.
* Royal Academy Opera presents Tchaikovsky's Eugene Onegin, in the original language; Ravel's L'enfant et les sortilèges at the Barbican with the BBC Symphony Orchestra conducted by Stéphane Denève, broadcast live on BBC Radio 3; and a double bill of The Lighthouse (Peter Maxwell Davies) and Dido and Aeneas (Purcell).
* Our acclaimed series of Bach Cantatas, in collaboration with the Kohn Foundation, enters its fifth year. Book soon to avoid disappointment!
* A week-long residency by Dave Douglas, o International Jazz Artist in Residence.
* Summer visits from Sir Mark Elder, Semyon Bychkov and Joe Locke.
* In the Autumn, Sir Colin Davis, Trevor Pinnock, Martyn Brabbins and Masaaki Suzuki will all conduct performances at the Academy.
* Talks with musical giants including Alfred Brendel, Vladimir Jurowski and Sir Peter Maxwell Davies.

We would be pleased to send you updates about Academy events by email or by post — please email publicity@ram.ac.uk or call us on 020 7873 7318 if you'd like to receive them.

If you'd like to keep up with our very latest news, you can become a fan of the Academy on Facebook, or follow our news from day to day on Twitter: just follow the links from the Academy's own website at www.ram.ac.uk.

Bulletinterview
Alexandra Vaduva



How did you start playing the piano?
I began at the age of four in my home town in Romania. My mother realised very early on that I was drawn towards the arts and introduced me to music, ballet, literature and painting. One of my earliest memories is coming home from kindergarten and seeing my first upright piano in the living room. I immediately fell in love with it and from that moment I couldn't imagine myself being apart from it!

The Academy is a long way from your home. Why did you decide to come to study here?
Studying at the Royal Academy of Music in London was one of my childhood dreams. It didn't matter to me how far away it was, because I knew that once here, I would become part of another family, where I could develop my potential and work with the very best professors to build a solid foundation for my future career. My teacher is a continuous source of inspiration for me and I am truly grateful for her invaluable advice and support.

What have you done during your time at the Academy? What have you enjoyed most?
The Academy offers many opportunities to perform, both inside the building and externally. One of my most memorable experiences was performing Stravinsky's Concerto for Piano and Wind Orchestra. I also enjoyed playing the piano part in Stravinsky's Petrushka conducted by Thierry Fischer. In addition to numerous concerts here, I was selected to represent the Academy at venues including Steinway Hall and Regent's Hall. I've also participated in masterclasses with some of the world's top pianists such as Joanna MacGregor, Imogen Cooper, Stephen Hough, Yevgeny Sudbin, John O'Conor and Pascal Devoyon.

Have you also been involved in chamber music at the Academy?
Performing one of the piano parts in the Variations for vibraphones, two pianos and string quartets by Steve Reich during a concert marking his 75th birthday was a great experience for me. I also love accompanying singers and have been dedicating a lot of time to discovering the Lieder of Schumann, Schubert, Enescu and many more.

How would you describe the Academy atmosphere?
Moving away from your home country can be very daunting, but the friendly atmosphere at the Academy made me feel at home straight away. I love the great mix of different nationalities, which makes it easier to make new friends. It is also reassuring that the Academy tutors, counsellors, and all the administrative staff are always there to help and guide me in the right direction.

What are you planning to do at the end of your undergraduate studies?
I have thoroughly enjoyed my time at the Academy and plan to continue my studies as a postgraduate student here. When I do finally leave though, I hope to be able to develop a career as a soloist and ensemble performer, in addition to teaching, learning, conducting and the many other activities which are part of most busy musicians' lives.

'The founder of the renowned postgraduate Musical Theatre course at London's Royal Academy of Music, and an experienced teacher and singer herself as well a vocal coach and consultant to numerous companies and groups, Hammond kno the field inside out' www.whatsonstage.com

FEATURE/

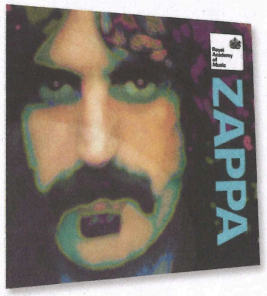
MARY HAMMOND

The year 2012 saw a realignment of a particularly long and fruitful relationship at the Academy. The indefatigable Mary Hammond, who herself studied both singing and piano here, was commissioned to set up the Academy's Musical Theatre course in 1992 on the back of 25 years' experience as a singer with an almost unique range of styles. After two decades of distinguished service as Head of Musical Theatre, Mary has now taken on a new role. Professor Jonathan Freeman-Attwood, the Academy's Principal, was delighted to announce recently that he had obtained permission from Stephen Sondheim that Mary's new title at the Academy should be 'Sondheim Professor of Musical Theatre Vocal Studies'. She has been succeeded as Head of Musical Theatre by Björn Dobbelaere, who with his 20 years of experience as Music Director at the top of the profession — both in the West End and internationally — is exceptionally well placed to build on Mary's pioneering work. We are delighted that Karen Rabinowitz will continue in her role as Course Leader for Musical Theatre at the Academy.

Mary's singing career embraced everything from opera at Covent Garden to stadium gigs with groups including Black Sabbath, Pink Floyd and Roxy Music. She also worked extensively for TV and radio recordings, most recently as a vocal troubl shooter and singing consultant. She has worked on dozens of West End shows and also maintains a flourishing private singing teaching practice. With pop indus experience ranging from up-and-coming young bands alongside a diverse mix of international chart-topping artists, Mary h worked recently with Coldplay, Dido, Kai Chiefs and Katherine Jenkins amongst many others. Her lifelong interest and passion in the research and practice of voi science and vocal techniques, she has been an active board member of the The Britis Voice Association for more than 20 years. We can be confident that Mary will be no less active in her new role.

We are particularly pleased that Stephen Sondheim has agreed that Mary's importa new position will carry his name. The connection further strengthens the relationship between the Academy and th legend of the musical theatre world, after his visit to the Academy in October 2010 to accept his Honorary Doctorate and to work with musical theatre and compositio students.

NEWS/ Academy Life



Zappa by the Royal Academy of Music Manson Ensemble

Graduation ceremony

Recordings

Our long-awaited ZAPPA disc was released in April. The album features reworked versions of various compositions by the late, great Frank Zappa, performed by the Royal Academy of Music Manson Ensemble and conducted by Franck Ollu. The recording was made immediately after a 2010 concert forming part of a major Zappa festival to mark what would have been his 70th birthday. The repertoire was transcribed by Academy students Chris Lyons, Charlie Piper, Robert Peate and Joseph Davies, as well as Head of Composition Philip Cashian. You can buy ZAPPA from the Academy Chimes shop.

Releases currently in production include Percussionists play Reich, and a new series for Linn in which Trevor Pinnock conducts ensemble arrangements of large-scale repertoire — starting with Schoenberg's famous arrangement of Mahler's Fourth Symphony, and also to include the new arrangement of Bruckner's Second Symphony by Anthony Payne which has been commissioned by the Academy and will be premiered in the Duke's Hall in March 2013.

The Royal Academy of Music Bach Prize

In January Masaaki Suzuki was announced as the 2012 winner of the Royal Academy of Music Bach Prize, supported by the Kohn Foundation. The Prize is awarded annually and recognises an outstanding contribution to the performance and/or scholarly study of the music of JS Bach. Masaaki, the founder and director of Bach Collegium Japan, ha nearly completed recordings of the Bach cantata and is also a renowned harpsichordist and chamb musician. Masaaki, the seventh winner of the pri will perform with Academy students and receive his prize on Sunday 10th November 2013. Previo winners of the Bach Prize are Professor Christop Wolff (2006), András Schiff (2007), Sir John Eliot Gardiner (2008), Peter Schreier (2009), John Butt (2010) and the Thomanerchor, Leipzig (2011).

Royal Philharmonic Society Awards 2012

The Academy was well represented at the Royal Philharmonic Society Awards ceremony in May. Our Kohn Foundation Bach Cantata series was shortlisted in the Concert Series and Festivals category, and Kommilitonen! was in the illustriou company of the Royal Opera House and ENO in Opera and Music Theatre category. Even though on the night the awards went elsewhere, the winners of both of these categories have Acade connections: the winning opera production, ENO Eugene Onegin, was conducted by Academy alumnus Edward Gardner, who has previously won RPS awards for both Young Artist (2005) an Conductor (2008). Incidentally, Royal Academy Opera will present Onegin in March 2013 — sung the original Russian, and conducted by Jane Glo

Zildjian Award Winners 2012
The Academy's annual Zildjian Awards, now in their 17th year, are awarded to the two students with the highest examination results. Zildjian Cymbals awards $2000 to the student with the highest mark, and a selection of hand-chosen cymbals to the runner up. Picture: this year's recipients, undergraduates Tom Lee and Oliver Pooley, receiving their awards from Bob Wiczling (Zildjian International Marketing Manager), together with Professor Jonathan Freeman-Attwood (Principal) and Neil Percy (Head of Percussion). Many previous winners of this distinguished award have continued to be supported closely by Zildjian in their flourishing careers. Winners over the years have included Colin Currie, Sam Walton, Tony Bedewi, Simon Lowdon, Chris Ridley, Erika Ohman, and many other top professional players.

The Academy connections continued throughout the RPS Awards. Academy alumnus Sir Harrison Birtwistle was shortlisted; as was the Music in Offices initiative, masterminded by Academy alumna Tessa Marchington. Academy professor Gary Carpenter's Piano Trio, shortlisted in the Chamber-Scale Composition category, was written for the Fournier Trio, Leverhulme Chamber Music Fellows at the Academy. Radio 3's Hear and Now at 50 broadcast, winners n Creative Communication, included a feature on Nancarrow with our Head of Piano Joanna MacGregor (who was awarded an OBE in the summer). Academy alumnus Oliver Coates won the Young Artists category; one of the two other shortlisted performers, Benjamin Grosvenor, graduated in July 2012 — and he also won two Gramophone Awards (Young Artist of the Year and the prestigious Instrumental Award) as well as the Critics' award at the Classic Brits in what has been a truly exceptional year. Aldeburgh Festival, who won the Opera and Music Theatre category, are regular collaborative partners: in June the Academy Symphony Orchestra closed the festival with the European premiere of Charles Ives's monumental Universe Symphony together with musicians from the Britten-Pears Orchestra and Aldeburgh Young Musicians. Our regular collaborative partners Spitalfields Music celebrated two awards, and the keynote speech was given by Academy alumnus Gareth Malone — another OBE recipient in this special Royal year.

Marin Alsop received Honorary Membership

Presentations

During the course of the year, the Academy presented Honorary Membership — an award limited to 300 recipients — to Marin Alsop, Dave Douglas, Gustavo Dudamel, James Ehnes, Jonas Kaufmann, Lang Lang and Gabor Takács-Nagy.

The graduation ceremony in July 2012 was a wonderfully celebratory occasion, with the award of 73 Undergraduate and 216 Postgraduate degrees. Fellowships were awarded to Academy alumni: Krystyna Budzynska (Associate Director, Junior Academy), Ruth Byrchmore (Head of Alumni Development and composer), Iestyn Davies (countertenor), Christopher Willis (repetiteur) and Xuefei Yang (guitarist). Honorary Fellowships were presented to the film maker Christopher Nupen and to Professor Roger Parker, musicologist and Academy Governor. Honorary Membership of the Royal Academy of Music was presented to the tenor and singing professor Ryland Davies, the director David Pountney (who made a significant impact here as librettist and director of our 2011 Sir Peter Maxwell Davies commission Kommilitonen!), composer Howard Skempton, and soprano and singing professor Lillian Watson. Sir Mark Elder, who was awarded a Higher Doctorate of the University of London honoris causa, spoke movingly on behalf of all who received awards.

The Royal Academy of Music's Museum and Collections contribute to music's capacity to inspire, unite, console and stimulate through events, performance, displays and research using its eminent collections of instruments, art, photography, manuscripts and scores.

FEATURE / MUSEUM & COLLECTIONS

A selection of these collections is displayed in the Academy's Museum galleries, open to the public every weekday (11.30am–5.30pm) and on Saturdays (12.00 noon–4.00pm). In addition to small changing exhibitions on diverse topics, the Museum includes long-term displays of fine stringed and keyboard instruments.

The Museum also provides ongoing public events for a wide audience, from academics, professional musicians, students, interested and knowledgeable amateurs, to young people and families. Admission to the Museum and to most Museum events is free.

During the Easter vacation 2012, vital refurbishment work was carried out across all three floors and this 'refresh' of the galleries was completed with new and improved signage and lighting. The Museum reopened at the end of April, presenting a new temporary exhibition 'Dickens and Music' to celebrate the 200th birthday of Charles Dickens. In addition to mounting regular displays in the temporary exhibition space, the Museum continues to build on its commitment to increase the number of places around the main Academy building where students and visitors can see items from our collections. Displays in the Arnold Bax Room, the Patrons Room, the new Lionel Tertis Room — and a redeveloped display area at the foot of the basement stairs in the main building opposite the entrance to the restaurant — are just some of the projects which give access to many more of our unique items.

Dickens and Music exhibition

'Frequently amusing and consistently informative'

The Dickensian, Summer 2012

Charles Dickens relished the thrill of live performance, be it music, drama or dance. 'Dickens and Music' delved into Dickens's connections to the Victorian musical world, from opera to street ballads. The novelist's social and geographical connections to the Academy itself were also explored.

Dickens's ties to the Academy and its Marylebone setting were at the heart of the display, illustrated by items from the Academy's renowned collections. His sister Fanny was a student of the early Academy on two occasions, drawing both siblings into the society of young, gifted musicians. The Academy's exhibition presented a unique opportunity to read an original unpublished letter penned by Charles Dickens and to see Fanny's youthful attempts at musical composition.

Musical re-imaginings of Dickens's great works of fiction also featured prominently. From their first publication to the present day, the exhibition showed how his stories are endlessly transposed into popular song, opera, drama and even modern-day West End musicals.

A lively programme of free events accompanied the exhibition. In one of the highlights — the 'Dickensian Delights' event — pianist and broadcaster David Owen Norris (1977), aided by Musical Theatre students, presented a delightful afternoon of Victorian music and discussion. Both of our Family Play Days in 2012, 'What Larks!' and 'A Christmas Carol', were extremely well attended and received enthusiastic feedback.

Expanding and Sharing our Collections

The Academy is proud of its responsibilities for looking after the creative legacy of our previous generations. We have impressive collections of musical source materials of course, but our archives also include memorabilia and artefacts and celebrated works of art. Our collections daily inspire our work in fostering the musical talents of the future. Turn the page to read about some of them.

Exploring Kenny Wheeler's archive

In January the Academy was honoured to announce the acquisition of Kenny Wheeler's extraordinary archive of original music. Accumulated over a lifetime of composing, the archive consists of original copies of handwritten scores and mementos from Wheeler's career of more than sixty years.

Approaching his 83rd birthday, trumpeter and composer Wheeler remains one of the most enigmatic and original jazz voices in the world. His career spans an extraordinary breadth of jazz styles and historical events — a titan of the European Free Jazz movement, a member of John Dankworth's groundbreaking Newport Jazz appearance in 1959, and the composer of some of the most hauntingly beautiful compositions in the genre. Canadian by birth and resident in London since 1952, his famously self-deprecating personality and wry humour are also as much a part of his story as the music itself.

The Museum is proud to be preparing to celebrate the music and life of Kenny Wheeler in an exhibition 'Kenny Wheeler: Master of Melancholy Chaos' from 16th April 2013 to 5th April 2014. The exhibition will illuminate Wheeler's creative process with handwritten manuscripts, and will be enhanced by unprecedented access to his personal recollections and memorabilia. We'll be able to see his instruments, awards, correspondence, scores and images, and listen to music and memories from Wheeler himself.

Professor Jonathan Freeman-Attwood, Principal of the Academy, enthusiastically welcomed the acquisition: 'This important archive represents a distinguished addition to the Academy's remarkable collections of performance materials, from the 16th century to the present day. Kenny Wheeler's achievements will take on new life across the Academy's broad performance, educational and research environment.'

Head of Jazz at the Academy Nick Smart, himself a close associate of Wheeler and member of the KW big band, commented 'Kenny's music and work has informed a vi part of the way that composition, arrangin and ensemble skills are taught here. At the Academy we have many experts in Kenny musical vocabulary — including our head jazz composition, Pete Churchill, and long time Wheeler band-member Stan Sulzman — so it's a natural step for us to look after t important and forever-relevant collection.'

Kenny Wheeler, who turns 83 in January 2013 and is still busy writing, recording an performing his own music, said: 'I am so pleased that my archive will be taken care of by musicians and friends I trust, and wh really understand my music. It gives me pleasure to know that it will be there to help future generations of young compose with their own musical journeys.'

Arnold Bax Room

Harriet Cohen CBE FRAM (1895–1967), wh studied at the Academy, bequeathed a larg collection of paintings, some photographs and her gold bracelet to the Academy, with request that the room in which the paintin were to be housed was named the 'Arnold B Room'. Noted for her performances of Ba and modern English music, Harriet Cohen w an advocate of the works of Arnold Bax an in 1933 also premiered Vaughan Williams's Piano Concerto, which was dedicated to he

The collection comprises works by British and French artists of the late-19th to mid-20t centuries and includes paintings by William Scott, Marc Chagall, Marie Laurencin, Edwar Wolfe, Duncan Grant and Josef Herman. W have recently reorganised and redisplayed man of the paintings in our commitment to full Cohen's wishes. The Arnold Bax Room is used as one of the Academy's most atmosphe teaching rooms by the Head of Strings, Jo Co One of her current pupils, cellist Rebecca Herman, is the granddaughter of Josef Herman and was delighted to see one of h paintings in the centre of the display! The oil paintings displayed in the room are on the BBC's Your Paintings website, and have been documented in the Public Catalogue Foundation's catalogue of paintings in public collections in Britain.

Lionel Tertis Room

A generous donation from the Tertis Foundation has enabled the Academy to embark on a new project which will showcase our collection items relating to the famous violist Lionel Tertis, who studied and later taught here. A significant recent addition to the Academy's Special Collections is the Lyonel Tertis Archive, which includes programmes, images and a letter from Edward Elgar to Tertis about his transcription of the cello concerto.

In February the Academy was delighted to accept the generous gift from the Tertis Foundation of a beautiful 19th-century duet stand that once belonged to Sir Edward Elgar. The stand was acquired by the Tertis family after Elgar's death in 1934. Lionel's wife, Lillian, was a distinguished cellist; they often used the stand to play duets.

The new Lionel Tertis Room will display Tertis material, including photographs, letters and programmes. There are also plans for a redeveloped display area at the foot of the stairs in the main building, showcasing items from the Academy's collections and archives on a variety of changing subjects.

Becket Collection

In March the founder of the Becket Collection, Elise Becket Smith, together with her fellow Trustees, donated the whole of this unique and important working collection of period instruments to the Academy.

Elise Becket Smith with the Principal

The Becket Collection was started in 1998 to encourage and facilitate the study of historically informed performance. It now comprises a complete orchestra of 25 Classical-period British stringed instruments together with a full set of woodwind, brass and percussion instruments.

The stringed instruments include a Daniel Parker violin (1720), a Nathaniel Cross cello (1743), a Henry Jay viola (1768) and the only known example of an English piccolo violin, by John Barratt (1725). The earliest instrument in the Collection is a Robert Cuthbert violin of 1676.

Apart from the fine level of craftsmanship seen in these instruments, the fact that many remain in unaltered period condition make this collection both unique and of highly important scholarly significance. The Collection also incorporates a group of 14 specially commissioned modern copies of Venetian baroque masterpieces and their bows.

Distinguished musicians who have worked with the Collection include Margaret Faultless (Head of Historical Performance), Jonathan Cohen, Sir Roger Norrington, Pavlo Beznosiuk and Trevor Pinnock (Principal Guest Conductor, Concert Orchestra). Many of the students who have used the instruments during their studies are now playing with the leading period orchestras in England and abroad.

The Academy's Principal, Professor Jonathan Freeman-Attwood, was pleased to welcome the Collection, which he said 'is synonymous with everything about enterprising period performance, and the thrill of discovery when talented young players "meet" the great composers.'

The Calleva Collection

The Academy recognises the importance of building a future for modern instruments at the Academy to complement our world-class collection of Cremonese stringed instruments. A significant collection of superb new instruments from the most highly regarded contemporary makers — the Calleva Collection — was recently loaned to the Academy. Head of Collections Angela Doane welcomed this major new instrument project (the first of its kind in a conservatoire), to which Academy students will have extensive access.

The Gardiner–Boulanger Collection

Sir John Eliot Gardiner has entrusted to the Academy the fascinating source materials, manuscripts and other special items relating to his studies with Nadia Boulanger, which were pivotal in launching his own remarkably varied career. As Sir John Eliot said during one of this visits to the Academy in 2012, his studies with Nadia Boulanger were pivotal in launching his own remarkably varied career. Future generations of Academy students will benefit greatly from this remarkable collection.

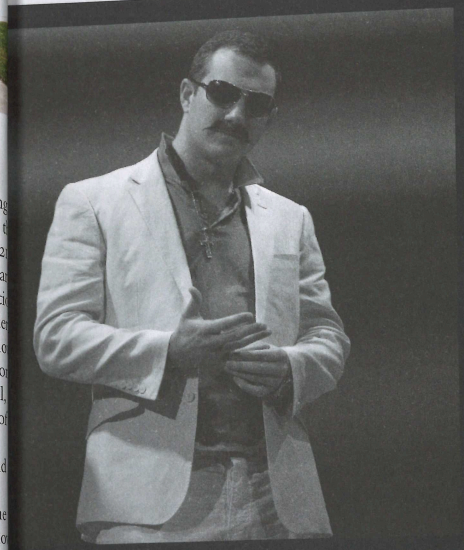
Other news

Museum staff are currently busy preparing for a temporary exhibition 'Re-thinking the Oboe: Developing an Instrument for the 21st Century', which will run from 15th January to 28th March and will explore the evolution of the oboe from the Baroque era to modern times. Since 2009 Academy Research Fellow Christopher Redgate, aided by a grant from the Arts & Humanities Research Council, has worked with oboe makers Howarth of London on the development of an oboe which answers the demands of players and composers working in the 21st century. We covered this fascinating research in the previous edition of the Bulletin, but are now delighted to offer visitors to the exhibition an opportunity to see the new oboe itself — and also to witness the exciting and painstaking process of instrument development, trace the oboe's history from origins to its present reincarnation, and hear recordings of both historic and present-day repertoire.

In addition to the Museum events that accompany temporary exhibitions, the Museum team have also been developing new guided tours and a series of events showcasing the historical instruments on display in the galleries.

In a recent and ongoing six-part lecture-recital series 'Ancestral Voices', Honorary Research Fellow and pianist Elena Vorotko illustrated the developing history of pianism and compositional styles through dialogues with the Museum's historical keyboard collection in the Piano Gallery. This series explores familiar and lesser-known repertoire from the Renaissance to the present.

Bulletinterview
Marcus Farnsworth



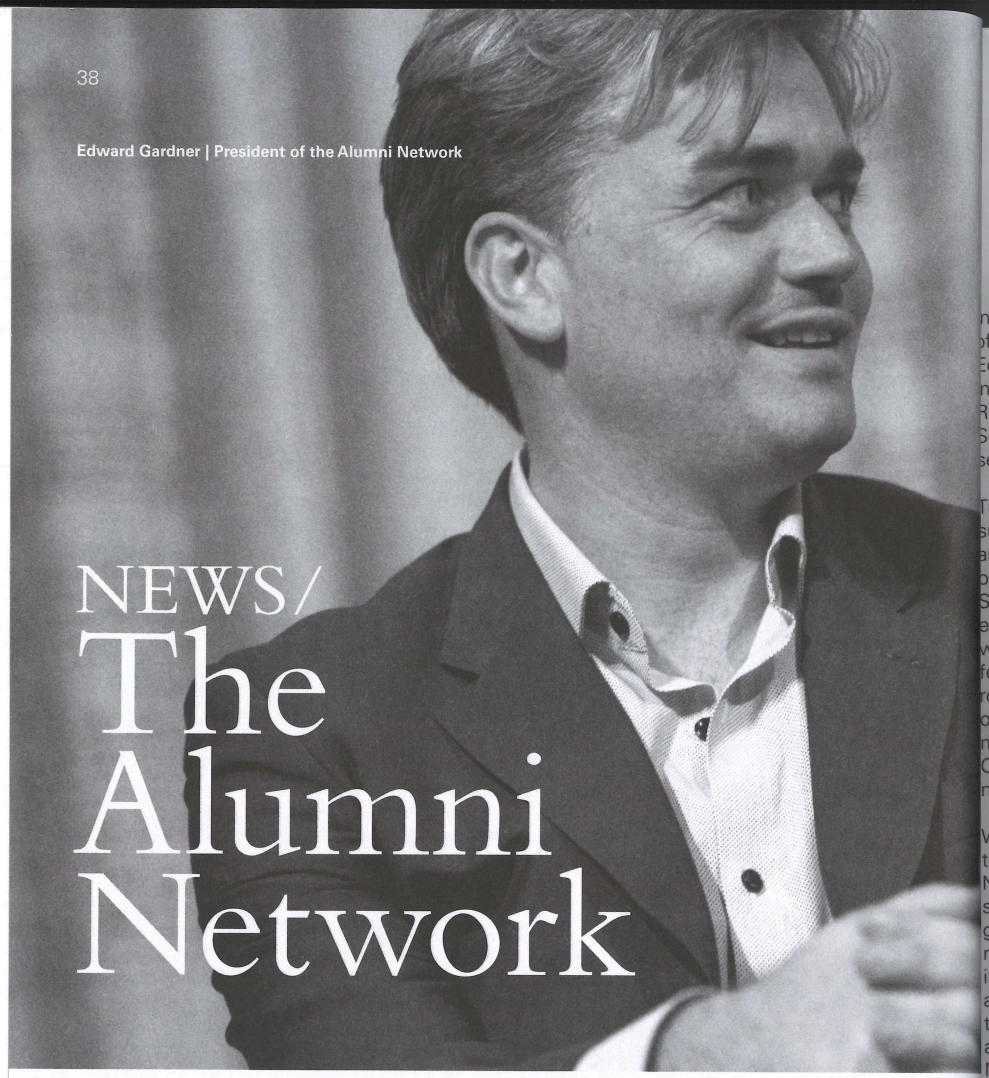
How did you start singing?
I started singing as a chorister at Southwell Minster in Nottinghamshire when I was eight. At 16 I entered Chetham's School of Music as a trumpeter and jazz pianist, and was then encouraged to take up formal vocal training. Singing finally became my priority during my studies at the University of Manchester — when I also dedicated a lot of my time to conducting.

Why did you choose the Academy for your postgraduate studies?
Having spent a couple of years after graduating, conducting Manchester University Chorus and freelancing in oratorio, opera and recitals, I realised that I needed to continue my vocal training somewhere with a broad educational perspective. The Academy offers the widest range of performance opportunities: from world-class opera to oratorio and song recitals, supported by the highest quality of teaching. I knew that at the Academy I would get the chance to gain valuable experience in every possible vocal genre.

What were the highlights of your time at the Academy?
Being a member of Academy Song Circle was a definite highlight. My performances as a Bach cantatas soloist were also particularly memorable. However, appearances in the Academy Opera productions were undoubtedly my most enjoyable experiences. Sid in Britten's Albert Herring was my first major role, which I thoroughly enjoyed. Creating a major role for the premiere of Kommilitonen! by Sir Peter Maxwell Davies was another tremendous experience. Working with Max and being guided by David Pountney on stage step by step was just incredible.

You graduated from the Academy in July 2011 with a prestigious DipRAM. What have you done since leaving?
Immediately after graduation I toured the UK with Music Theatre Wales as Eddy, the main character in Mark Anthony Turnage's Greek. I also appeared at ENO as a Novice's Friend in a new production of Britten's Billy Budd. I'm about to return to ENO as English Clerk in Britten's Death in Venice. Wigmore Hall, where I won their song competition in 2009, have continued to invite me for regular appearances, including for their Britten centenary weekend. On concert stage, I've performed with the LSO under Sir Colin Davis in Nielsen's Third Symphony and Der Freischütz.

It sounds like you have a very busy and fulfilling schedule. How did your time at the Academy help you prepare for this career?
Getting some stage experience under my belt under the guidance of world-class coaching staff was absolutely invaluable for me. During my four years at the Academy my teachers worked tirelessly on building my trajectory as a young professional singer — and helped me understand how the opera world works and what is expected from me on the professional stage. I am now working on putting all their brilliant advice into practice!



Edward Gardner | President of the Alumni Network

NEWS/ The Alumni Network

The Alumni Network: keeping the Academy present in the minds and lives of its alumni.

Ruth Byrchmore, Head of Alumni Development, reflects on 2012.

I would like to say a big thank you to all those of you who have already registered for free membership of the Alumni Network. The Alumni Network team is privileged to have met so many loyal, supportive and inspiring alumni over the last 12 months. We rely on you to help us reach those who are not on our radar, so if you are in contact with any alumni who may wish to be on our mailing lists, do let us know.

n September, we welcomed our first President of the Alumni Network, alumnus and conductor Edward Gardner (class of 2000). Edward appeared n a fascinating 'In Conversation' event with Dr Raymond Holden as part of our Barbirolli Lecture Series in October, and is planning an as-yet top secret 'alumni exclusive' in Spring 2013.

This term kicked off with two of our most successful regular events: a Family Concert and an Opera dress rehearsal, and we conclude with our ever popular Carols by Candlelight event in St Marylebone Parish Church. We look forward eagerly to February's Seventies Reunion. If you were a student here in the 1970s, this event — featuring alumni and current students, memorabilia room, building tours, refreshments and plenty of opportunity to catch up — is for you. We'll be mailing 1970s alumni with further details before Christmas. If you are in contact with anyone who may not be on our database, do let us know.

We have been working hard this term on fine-tuning preparations for the launch of the Alumni Network's Professional Mentoring Scheme. This scheme will offer exit-year students and recent graduates the opportunity of working with carefully matched volunteer alumni with appropriate career interests. Selected mentors and mentees will agree to adhere to a set of guidelines provided by the Alumni Network and details of these and the application process will be published on the Alumni Network website early in the New Year. If you feel you would like to give something back and share your professional expertise with someone in the very early stages of their professional career, do get in touch with us.

The new free 'Lunch & Learn' series is also available to all alumni. Run by the Professional Development Department, Lunch & Learn offers weekly talks by leading industry professionals, covering topics such as tax and finance, marketing and orchestra management. For more information and to reserve places, see the Alumni Network Events page: www.ram.ac.uk/alumni-event.

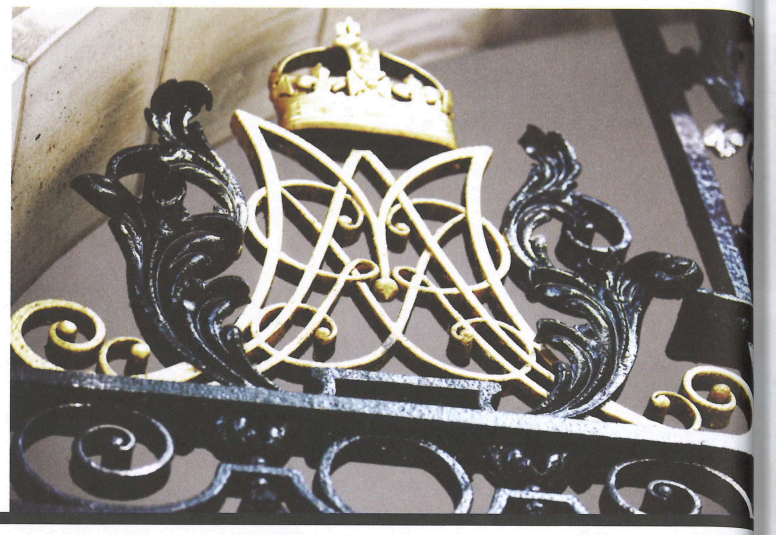
Our International Operation is beginning to take shape. Following the success of the Academy Alumni Association based in Hong Kong, and run by alumna Jacqueline Leung and her colleagues, contact has now been made in three other countries with the aim of piloting similar schemes. If you know of any alumni based overseas who you think might be interested in helping us with this vital global operation, do please let us know.

For news of regional events, Academy masterclasses, Professional Development opportunities, Family Workshops, membership benefits and all our alumni events, please visit us at www.ram.ac.uk/alumni, or email us at alumni@ram.ac.uk.

Thank you for your support. It matters to us.

Academy Alumni Association members in Hong Kong

The Impact of Three London Conservatoires on the UK and London Economies.
A project for the Royal Academy of Music, the Guildhall School of Music and Drama an
the Royal College of Music, together with Universities UK.



FEATURE / VALUE OF CONSERVATOIRES: THE LSE REPORT

This independent report, conducted by Professor Tony Travers of the London School of Economics, investigates the contribution of three London conservatoires to the economy of London and the UK. The research used statistical and interview evidence to determine the costs of conservatoire education and to estimate the economic benefits that flow from them.

The missions of the three conservatoires centre on training in musical performance and composition at Higher Education level. Together they have a total of some 2,150 students — about half of whom are from the UK, with all regions of the country represented. Roughly half of the conservatoires' international students com from outside the EU, and each institution has student representation from over 50 countries, which is indicative of the strong worldwide demand for quality education.

The three conservatoires collectively spen about £48 million each year. About 60% o this is invested on the staff costs necessary provide advanced, intensive musical trainin teaching costs per student are comparable to those for other highly specialised cours in the UK such as medicine and veterinar science. Comparison with similar music institutions in the USA suggests that the conservatoires' spending is low given the world-class standards achieved.

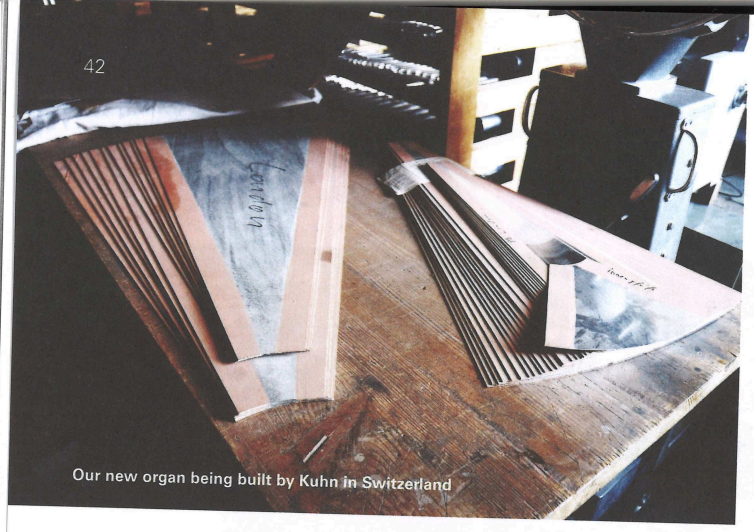
The report concluded that the cost to government of advanced musical training at these three conservatoires should be seen as a modest investment that helps generate very large benefits for the London and UK economies. To put this in context, the annual output of London's creative industries has been estimated at up to £25 billion.

There are some 50,000 performing musicians in the UK. While these three conservatoires train only a relatively small proportion of this total, they produce many of the highest-achieving musicians. For instance, graduates of the three conservatoires account for over half of players in the four major London orchestras and they dominate the West End musical, jazz and film, television and studio recording scenes.

Calculations of tourist revenue from musical theatre alone suggest that ticket sales to overseas visitors produced about £59 million in 2010. The work of the conservatoires' graduates has further, less direct effects. Many tourists come to London specifically to see shows — or would not come without them — so everything that they spend on their visit depends on the strength of London's music. Classical music and musical theatre produced over £700 million of 'value added' in 2010. Further economic benefits to the UK come from graduates' other musical and music-related activities, including teaching, composing, arranging and many other areas of the industry.

The conservatoires form part of London's music industry eco-system; many of its services and activities would not exist if it were not for the concentration of highly skilled professional musicians in London. Despite the recession, the UK has the largest and fastest-growing creative sector in the EU, while London's creative industries continue to act as engines of economic growth and innovation.

The Times wrote in response: 'Where can you get an £800 million return on a £12 million investment? Not from any hedge-fund that we know... We are persuaded. Let's hope the Treasury is, too.'



Our new organ being built by Kuhn in Switzerland

NEWS/ 2012 at the Academy

Carol McCormack, Director of Development, reflects on the past year.

A number of milestones were reached and exceptional achievements played out at the Royal Academy of Music in 2012.

The Olympics and Diamond Jubilee involved Academy performers on an array of musical platforms. For us, the highlight was the four Royal Academies — Music, Art, Dance and Dramatic Art — combining to host a Diamond Jubilee party in the presence of Her Majesty The Queen (our Patron) and Her Royal Highness the Duchess of Gloucester (our President). A Diamond Musical Scholarship was presented to the Academy, with Dame Kiri Te Kanawa, Visiting Professor of Voice, giving the citation. Alan and Jette Parker, the Dowager Viscountess Rothermere, and the Bernard Sunley Foundation all contributed to the Royal Academy Diamond Jubilee Scholarship. The recipients — Iain Milne, Marisol Lee and Pei-Jee Ng — took up their places in September 2012. Our very own Gareth Malone took a break from his hectic filming schedule to be presented with a special Diamond Award by the Queen for his services to music. Eight hundred guests from all across the arts celebrated with us, and our students ensured that the party went with a swing by performing throughout the evening.

By this time next year, we will have taken delivery of our new organ which was funded by the proceeds from the two concerts that Sir Elton John and Ray Cooper performed for us as well as contributions from so many of you. As you can see from our photos, work on the instrument is well under way by the master makers Kuhn. The organ is being built in Switzerland and it will be installed during summer 2013. We are planning a rather spectacular showcase to welcome the new instrument to the Academy in November 2013.

As part of our Seasonal Celebration for Patrons this year, we are marking the halfway point in our Bach Cantata series, which is generously supported by the Kohn Foundation. We cannot quite believe that we are already six years into performing all of the Cantatas and we have created a 'Mystery Cantata' to celebrate this milestone, which was performed for Patrons in November. The Kohn Bach Prize has also gone from strength to strength following an outstanding performance from the Thomanerchor this year, we look forward to a performance in November 2013 by the prize's next illustrious recipient, Masaaki Suzuki.

If you are one of the many Academy Patrons who are able to attend our events regularly, you'll notice that we have refreshed the entrance to the theatre to familiarise you with our new plans. We look forward to Tchaikovsky's Eugene Onegin and a double-bill of Purcell and Maxwell Davies from Royal Academy Opera in Spring/Summer 2013, alongside Musical Theatre offerings that never fail to raise the roof.

Scholarships, Patronage, Legacies and the Endowment

A special thank you must go to all those supporters who either joined as Patrons, supported scholarships and the endowment, given to our new theatre project or left a legacy to the Royal Academy of Music. All contributions make an immediate impact on our students, who are so grateful for the support of our wonderful benefactors. Many of our scholarship supporters follow their students' progress in the hundreds of public concerts that take place at the Academy each year and so we want to say thank you to all of you who bought tickets, enjoyed our concerts, visited our Museum and helped us in so many ways.

Next year promises to bring exceptional talent and so watch out for our diary of events. Soprano Jennifer France won last year's Patrons Award, which rewarded her with a solo recital at the Wigmore Hall. Jennifer is having an outstanding year with Royal Academy Opera and she is a regular performer in our Bach Cantatas series.

Carol McCormack

Sarah Harwood

Bach Cantatas performance by Thormanerchor

Watch our for the next Patrons Award Winner's recital in May 2013. If you are one of our Patrons who likes to follow this award, you'll want to note in your diary that the final round will take place at Wigmore Hall on Thursday 24th January 2013 at 1-5pm. Please email prizes@ram.ac.uk to secure your ticket.

Don't forget to follow us on Twitter and Facebook, and do visit our website www.ram.ac.uk

Wishing you a successful 2013 in all your musical endeavours.

Carol McCormack

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Email c.mccormack@ram.ac.uk;
telephone 020 7873 7332

Sarah Harwood, Senior Development Fundraiser
Email s.harwood@ram.ac.uk;
telephone 020 7873 7333

Bulletinterview
Jason Evans

How did you start playing the trumpet?
I started to have weekly trumpet lessons at my primary school when I was seven. When it came to moving on to the secondary school at the age of eleven, I was encouraged to audition for Chetham's School of Music. It was a big step for me to leave home to study at boarding school, but I guess at that age you just take it in your stride.

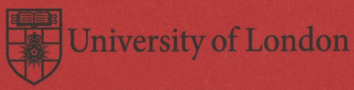
Why did you choose the Academy for your undergraduate studies?
I've always wanted to move to London to be at the heart of one of the world's largest cultural centres. I auditioned at a couple of London's conservatoires, but the unparalleled reputation and the fact that one of the teachers I most respect is an alumnus helped to convince me that the Academy is the perfect place for me. I also liked the manageable scale of the brass department — it's a friendly community and you get to know everyone very quickly.

What have you enjoyed the most during your time here?
I've been part of so many fantastic orchestral concerts. One particular highlight was performing Shostakovich's brilliant trumpet part in his Fifth Symphony under the baton of the Dutch conductor Jac van Steen. I've also very much enjoyed participating in masterclasses with world renowned trumpet players Eric Aubier and Reinhold Friedrich — it's so inspiring getting insights from such charismatic teachers and performers.

It's hard to believe that you're on trial with no fewer than four different orchestras at the moment. How do you manage?
It is very challenging, but I am enjoying every minute of it. I've been working with Bournemouth Symphony, Royal Scottish National Orchestra, Philharmonia and BBC Symphony Orchestra for several months now and my academic studies fit around my schedule of rehearsals and concerts, thanks to some flexibility on the part of my tutors.

Do you also get a chance to play some chamber music?
It is difficult to find the time, but I do enjoy playing in chamber groups. I am a member of two: Total Brass and Inner City Brass, both of which contain students from the Academy. As a member of the Total Brass quintet I performed in several recitals, including Colston Hall in Bristol promoted by the Academy. We are currently preparing for the 2013 Royal Over-Seas League competition.

How do you see your career developing after leaving the Academy?
At the moment I keep my mind open about the next step, but my aim is to have a permanent position as principal trumpet at one of the leading orchestras. I would also like to continue performing with chamber groups and as a soloist whenever opportunities arise. My time as an undergraduate at the Academy has allowed me to gain the skills and experience that I'll need to succeed at the top level of the profession, and I'm looking forward to building on this skill-set.

Patron: **HM The Queen**
President: **HRH The Duchess of Gloucester GCVO**
Principal: **Professor Jonathan Freeman-Attwood**

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